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INSCOM
GRILL FLAME
PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH
DATED: 051630ZJUL78

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REVIEW ON: *July 2000*

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CD-92

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information on a target of interest to USI. The purpose of this session was to describe the activity within a target structure in a photograph.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CD-92

TIME

#66: This will be a remote viewing session for 1000 hours,
22 July 1980.

PAUSE

#66: Relax and concentrate now. Relax. Relax and focus
your attention. Focus your attention on the target
in the photograph in the sealed envelope #8027.
Focus your attention on the photograph in the sealed
envelope 8027. Focus on the target. Move now to
the target, and describe the target to me.

PAUSE

+04 #01: Cog...cogwheels.....some kind of cogwheels.....
There's a.....steel...steel plates.....
The open end of...some kind of a container...
two tubes stickin' out.....it's part of the metal
plate...part of the metal plates.....
There's a.....it's like a...long...shape.....
sort of like a cigar shape....and the, uh, the cog
wheels are on one side.....
Get an impression that it's armored in some way...
There's a...special protections.....

+10 #66: You may have focused on this target in a perspective
which is not...relative for me to understand. I'd
like you to acquire...the target again from the
beginning. Start all the way back to the beginning,
thinking about 8027, the picture in the envelope.
Move to the picture, and then through the picture to
the target. And this time approach the target, ask
for information, so that I might be able to under-
stand the descriptions you provide. Ask to see
the target, so that I might understand your descrip-
tion. Look for new target imagery, so that I might
understand the descriptions.

PAUSE

#01: It's oblong with glass...something that looks alot
like handlebars...shaped or bent like handlebars...

#66: Break that out for me.

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#01: Tubular...object, bent in a modified, uh, "U" of some kind... It's either attached to, or fronted by glass. Get an impression it's...like an oblong or egg shaped piece of glass. It may be that, uh, I'm looking from an oblique.

#66: Okay.

#01: Could be round.

#66: Put your hand on it, and then look around the immediate area. Tell me where you're located when you look at this thing... Put your hand on it so you don't get lost, and look around, tell me where are you when you look at this.

#01: Like on a street corner.....

#66: When you look at this street corner, from what perspective do you see it?

#01: See it from like on a concrete pad of some kind. I'm standing on the edge of a concrete path. Word aluminum comes to mind.

#66: When you look at the intersection, which direction do you have to look to look at the intersection?

#01: Over right shoulder.

+15 #66: Look down at your feet. What's under you?

#01: Sort of smooth, white concrete. Only it's not... feels hot to touch, I guess not stone, but, no... coarse metal.

#66: Okay... Now turn around and tell me what's behind you.

PAUSE

#01: Some kind of...tall objects, like pillars. They got thin, thin lines in front of me... Get a very tall, tall building with long thin lines that come down in front...

#66: Okay, facing that same direction, look down to the ten feet right in front of you and tell me what's there.....

#01: A black car...black metal...

#66: Okay. If you stand where the black car is and look

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#66: back from where you came...what do you see?

#01: I see tubes again, fastened together.

#66: All right. Tell me about the tubes fastened together.

#01: It's like, uh, they're not...real large, they're like laying on something soft, pliable. I get a lot of...container of some kind...Uh... It's got, uh...two predominant sections.

#66: When you say container, what size are you talking about?

#01: Long and, uh, narrow, like something you could hold in your hands... No, much larger, I think...

#66: Are we talking about a suitcase, a table or a house, or a building?

#01: No, we're talking about tubes...Uh...two feet... two feet, I think...tubes.

#66: Okay, you see tubes connecting together, and the feeling is something like two feet?

#01: There's one tube on top of the other.

#66: One tube on top of the other, uh-huh.

#01: Side, you know, like side to side.

#66: Okay.

#01: Perhaps two feet in length.

#66: Okay... What material is it?

#01: Uh, something shiny like, uh, aluminum, polished aluminum...or stainless steel, light, I think polished aluminum.

#66: What do you see is the function of these tubes fastened together?

#01: Uh....I think it's, uh...something to do with, uh, pictures...pictures or, uh, something viewed, something seen...like something targeted...

#66: Break that out for me.

#01: Like he would target something on the tubes, but it...

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+25 #01: I feel like, uh...making some kind of picture.
 I don't, I don't understand this... It's like
 you look through it, in some way. Uh, some...
 It concentrates, uh, light, or something.

 #66: These tubes serve to concentrate something.

 #01: Yes.

 #66: Okay. Now you've talked-

 #01: Like, like a...a...a, they spread something...
 Like light or something.

 #66: Okay. You've talked about tubes on top of each
 other, connecting, and then you talked at one time
 about a peculiar bend, a horseshoe like bend, I
 believe?

 #01: Yes.

 #66: You explain a little bit more how this fits together.

 #01: Uh...different pieces, I suppose. The bent, the
 bent bars go one way and the tubes go the other way.

 #66: All right. Have bent bars one way and tubes the
 other way?

 #01: Correct..... Seems to be bands or something on
 this as well.

 #66: Break that out for me.

 #01: Uh, some kind of strips or stripes or something
 goin' around the side...grooves maybe, lines of some
 kind going around the side...going around the sides
 of the tubes... There's, I still see glass there
 some way...something reflecting light, like glass.

 #66: Okay. Do you see personnel associated with this?

 #01: Two...two people... I don't, I don't know how they
 fit, it's just two people.

 #66: Okay, stand where this is, stand in the same point
 in space where this is, and look out from this.

 #01: There's a...I'm looking through like a prism...
 glass prism, or something... It's like, uh, I can
 see three different ways by looking front, all at
 the same time... There's, uh, person in front of
 me on my left, sitting like, uh, looks like the
 dashboard of a car, or something.

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#66: Break that out for me.

#01: There's dials and things in front of him, and he's sitting in like a car seat, seat like in a car...

#66: Okay...

#01: Have a hot feeling, for some reason, being where I'm at...now.

#66: Yes... Step back away from your position, and look back again at what you described before these tubes. Interconnecting...tubes, horseshoe shaped tubes... Do you recognize this to be similar to any other shape or form in your memory?

#01: No... I can't, uh, I can't make this into anything. I can't overlay this with anything.

#66: Okay..... Is this object or apparatus stationary or mobile?

#01: I think it's stationary.

#66: Okay. In performing the function it performs, does it require movement to perform it's function?

#01: Yes, it does.

#66: Describe this movement to me.

#01: Ocular...uh...

#66: Break that out for me.

#01: Uh, gyroscopic, up and down, vertically, horizontally, side to side, and tilt, front to rear, possibly all at the same time. It's what I call ocular movement, the movement of the eye, the human eye.

#66: And for what reason does it move?

#01: Precision. Uh...maintain a fixed, uh, adherence to something...but I don't know what.

#66: All right. Is this apparatus...or object electrical in any way?

#01: I get a...yes, but I also get a feeling for, uh, for, uh, kilojoules, like, uh, some kind of light power. I don't know if it absorbs light or... expresses light in some way.

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- #66: Okay, my next question was whether it was an active or passive device.
- #01: It's, uh...I think it's an active device. Has, has to actuate...something... You know, like a sixty/forty feeling for...for sixty percent active, forty percent passive. It's got a dual function... Having an awful difficult time concentrating on this target, for some reason.
- #66: All right. Well, I have no further questions about the target. If there's anything you'd like to add, please do so now.
- #01: No, I can't add anything.
- #66: Okay. Let's go ahead and prepare to draw, then.
- #01: Uh, I don't, you know, like say, from what I've got, remote viewing wise, I don't know what this target is, but...I also had a lot of, uh, had an awful lot of overlay and everything, and I was tryin' to fight this overlay off. Like when I first, the first thing I saw, which was the tubes, and when I saw like cogwheels I immediately started wantin' to make a tank. But that, in fact, is not what it is. These are just some kind of cogwheels. So I was continually fighting this overlay off. I saw, you know, I'd wanna make a city street, and, uh, I knew that that's not really what it was, and I was fighting that off. It was like I was getting very gestaltic impression of what the target was, like a small portion of the target or something, and as a result, I'd think up what I was gonna make it. So I was continually fighting off this, uh, this overlay problem.
- #66: You had some difficulty in acquiring a target, like you usually do?
- #01: Yeah, I was a little conf-, say I, I haven't, uh, I have never gone against a photograph that's stuck off somewhere before. So I was concerned about, you know, what do I do to access the target, do I go to the photograph itself?... If I access the target is it something like what my target is? And in that case, do I go to the wrong one? You know, do I go to the one that it's like, or do I go to the real target. Uh, if the target's been destroyed or altered in some way since the photograph was taken, am I gonna recognize it as the appropriate target?

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#66: All these thoughts were-

#01: All these thoughts are going through my mind, and I'm wantin' to access the real target, you know? One of these, will the real target please stand up, you know, kind of effects. So I, I recognize, because of my difficulties, that I had a lot of overlay, a lot of *occurrences* of overlay, and so it's very possible that I was throwing valid data out, as well as the overlay.

#66: Okay.

#01: In my, my perception of what was overlay and what wasn't, you know, it mighta been erroneous. But, uh, I'll draw what...

#66: Draw the things you did see.

#01: Right, and, uh, you'll have to put up with that... Okay, these cogwheels were like very large drive type cogwheels, that's why I wanted to make it a tank, but I couldn't make it a tank, 'cause I didn't see any treads or anything like that. But I did see these cogwheels, and I did see, uh, an association with these, some very heavy, thick steel planks, or plates. And, uh, I got this kind of view of these steel plates. Maybe this'll give you, by drawing these out, these'll give you a location for the cogwheels on the actual target.

Uh, I looked to see if there was rivets, or welds, in association with the steel plates. And I can't tell which, but I do know that there were no rivets. visible to me, so this, they were probably welded in place. Uh...

#66: Okay, so the way it sits in your drawing is the way you saw it.

#01: Just the way I saw the cogwheels, right.

#66: At one time you tried to make it into a vehicle or a tank, but what you actually saw was what you've drawn.

#01: Just what's on page one, that's exactly what I saw. It's definitely not a tank.

#66: Okay, in your experience, now...now that you look at the picture and I see the picture, these things that you've described as cogs, do they look like anything else to you? What other things could they be?

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#01: The only other thing that I can remember ever seeing like this would be, and they'd be much bigger, and that would be some form of paddle wheel, like on the side of an old Mississippi steamer or something, you know.

#66: Okay. Knowing that the large and small in perspectives are left and right, sometimes a problem in remote viewing.

#01: Yeah, I, I-

#66: If they were not large, if they were small, what would they be? First of all, how large were they in remote viewing, what you thought was large.

#01: Well they weren't as big as the Mississippi paddle wheel type...things. These looked very much, a lot like, uh, you know, some sort of fan blade.

#66: Okay.

#01: But I don't, you know, I don't have a feel for the exact size.

#66: Okay, so you had some sort of plating and then these shaped things here.

#01: These cog shaped things, yeah. Why don't I just label 'em cog shapes.

#66: Okay.

#01: And, uh, then the second thing I had was, uh, tubes. And I had the impression of a...

#66: Well, you had a city scene you said-

#01: Uh, yeah, I had a city scene, and I was reading that as being overlay, I kept wantin' to make this big New York City scene, and I kept fightin' it, and cutting it out, and, uh...

#66: By New York City scene-

#01: You know, big, big buildings, and...concrete and steel and sidewalks, white sidewalks and everything.

#66: Okay.

#01: And, as much as I wanted to do that, I had a distinct feeling that this was mostly overlay.

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#66: Okay.

#01: So I, I concentrated harder on the target, and the only thing from the street scene that made, that I believe attributed to the target, was when you had me standing in one place and you asked me to look down, and I saw what appeared to be white metal, like a coarse metal that I was standing on.

#66: And you said it was hot?

#01: And it was very hot, yes, and, uh, by coarse metal, it's the, uh, I don't know if you've ever seen this kind of metal before, it's got like the, what I call chicken tracks on it, and what it is, it's for traction... It's like, uh...

#66: Yes, I've seen that pattern imprinted on sheets of metal that one walks on.

#01: Right, yeah. It's like, uh, when it gets wet it keeps you from sliding or falling.

#66: Okay.

#01: This kind of pattern...

#66: Okay.

#01: Okay. And this pattern was like white, so reconcentrating on the target, trying to get rid of the street scene, I kept going back to... Oh, then I wanted to make automobiles. For some reason I was having these automobiles in my head. I felt like that wasn't pertinent to the target, that was overlay of some sort. So I started cutting out the automobiles, and I wound up going back to the tubes.

#66: So this apparently...uh, the most reoccurring image to you was of some sort of tubes.

#01: Right, tubes. And, uh, well that and the handlebars, bent handlebar shape. I kept getting this, uh, well, first off, I kept getting these two tubes like laid one right over the other. And along with that I kept getting this, uh, this like handlebar shape. And the handlebar shape, like a modified view of some sort. And then, this is the first view that I had. And I got some kind of grooves, stripes or wrappings or something around the tubes. And *it* kept back. But then I had a, I had also an impression of a, like this was real shiny, like it was, uh, polished aluminum. And, uh, then the grooves would

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- #01: come back, like stripes, and then the shiny aluminum would come back.
- #66: Okay.
- #01: And, uh, at the same time, um, page three, I got a, like looking from the side, I got this glass type' appearance. I don't know what that is... I'll put a dotted line in here to separate it from the tubes, 'cause it's different. I felt like I was looking at a bubble of glass obliquely. You know, like from the side. I don't know what that is. And, uh, I also had a feeling of, uh, when you asked me if it was electric, and I said yeah, I had a feeling like it was electric, but it was also, there was some kind of light put out by it, or collected by it, and then it was about sixty percent active and forty percent passive. And that is, uh...it was a, uh...did I use the word spread? I think I used the word spread. Spread something.
- #66: Well, first of all you said it condenses something and then you said spread.
- #01: Yeah, condenses and spreads. I guess that's about it, that I can draw.
- #66: Now, did you see these tubes in any other configurations, because it's pretty senseless to me in drawing number three. I was wondering whether or not you saw them in any other configuration besides that.
- #01: Uh... I had a view, I'm not sure if it was a more detailed look at the handlebar shape or not, but I had a view like more from the top of this thing that went like this...and this kind of effect, as if I was viewing it from the top. But I'm not sure if those are the, like the handlebar shapes, or not.
- #66: Okay. I asked you-
- #01: Oh, I saw end to end tubes. I think I mentioned that once.
- #66: Yeah, you can tell me about that.
- #01: But, you know, they looked like they were different sizes, 'cause they were like... I had a tube... and then a tube...and then a tube. You know, like they were different size tubes fastened together.
- #66: Are those two different drawings that you're giving me, and number four?

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- #01: Yeah, I'll separate them with a dotted line. "A" is the handlebar thing, and "B" is the end to end tube...
- #66: Okay. Now did I see on the end to end tubes you also put your stripes?
- #01: Yeah, it's stripes, or lines, or grooves. I tell you, they're very much like grooves, I call 'em stripes first, then I said they were lines, and now I'm callin' 'em grooves. Oh, there was something initially that I had, that I mentioned, that I did not wipe out as overlay. And that's page five, when you said, okay, standing on it turn around and tell me what you see, I had the impression of seeing two long straight lines, what I called thin lines. And they looked like this, and I had an impression of two fine pillars. I don't know if I mentioned that or not...that shape... I'll label the pillars pillars, these were fine lines... I don't know if those were important or not. And that's it, I guess.
- #66: Okay, one other question. I just want to see if there's any other imagery. I ask you whether or not this thing moved in any way when it was associated with it's function.
- #01: Oh, ocular, yeah.
- #66: What kind of, did you see any separate or different imagery at this time?
- #01: Yes, I did. I saw, okay, okay, this is gonna be difficult to draw...you know, it's hard to draw movement 'cause you gotta know before and afters. It's like this... Uh, it's as if there was an armature, okay, that... I'll draw the armature the way I...vision the armature to be... Now, when you asked about movement, this is the...this is the impression I had. I pictured this thing that looked just like this...and...I'll show you what I meant by movement... Side to side movements, and ...and up and down movement....and then this element, around which I'll draw a circle, could also move, you know, the, up and down and sideways.... Like there was complete unrestricted movement in any direction. Like you can manipulate a crane, or a front hoe, type device. And then a man had somethin' to do with the movement, 'cause I saw a guy sitting in a seat, looked a lot like an automobile seat, he had a control board in front of him. And that's it.
- #66: Okay. A man controlled this movement this thing made-

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#01: Certainly.

#66: -and the movement had something to do with the function of the thing.

#01: Oh, yeah. I got the movement as being, you know, like when I said sixty percent active, forty percent passive. Like it had a function both passive and active and when it was active the man was moving it.....

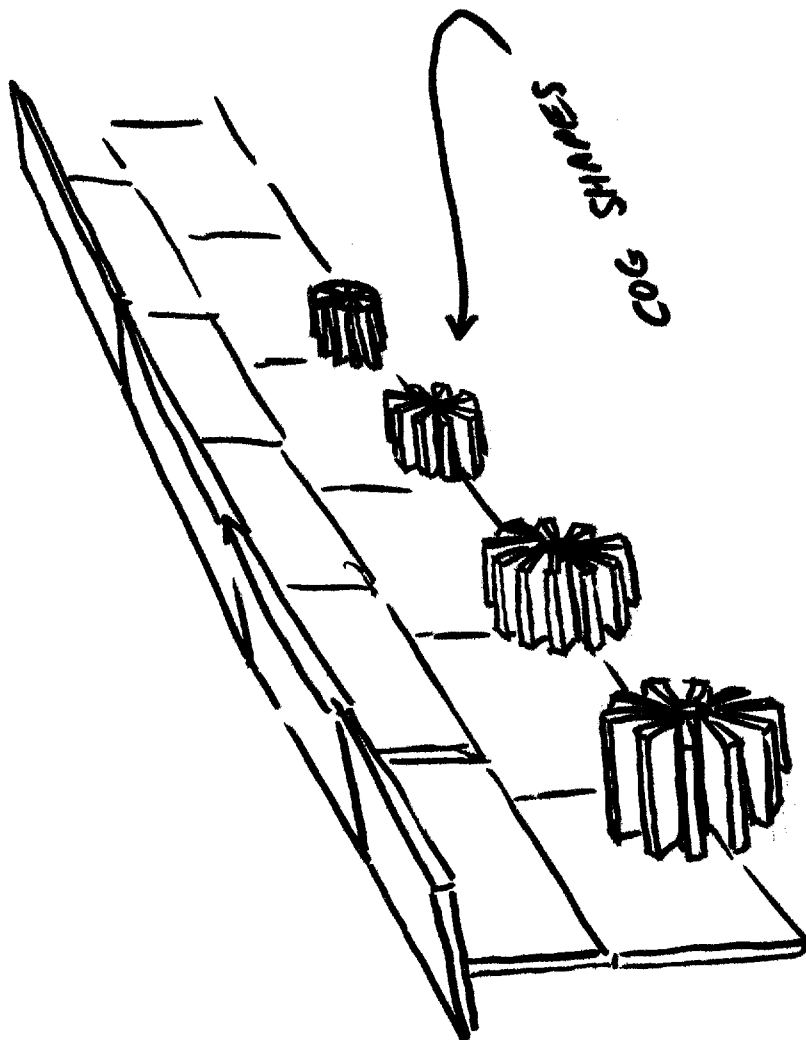
#66: Okay.

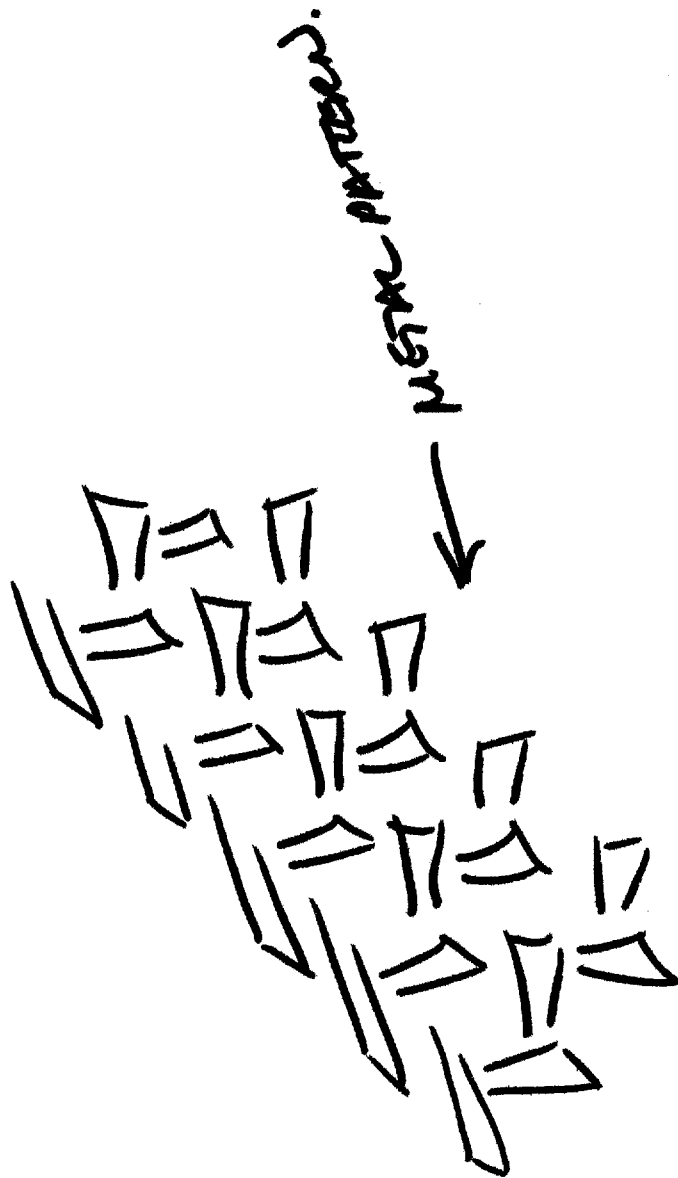
#01: I'll tell you, you know, uh, in page six where I drew this thing, I know it looks a lot like a crane there. But what I was picturing in my mind when you asked a particular thing about movement, does it move, or something like that, the first thing that came into my mind was the old, the old dentist type drill apparatus, it's got all the cables and lines and everything on it, that he could pull around and drill your teeth in any direction with that kind of thing. That's what I had a picture of in my mind, and that's the only thing that I could probably connect with. And that's it.

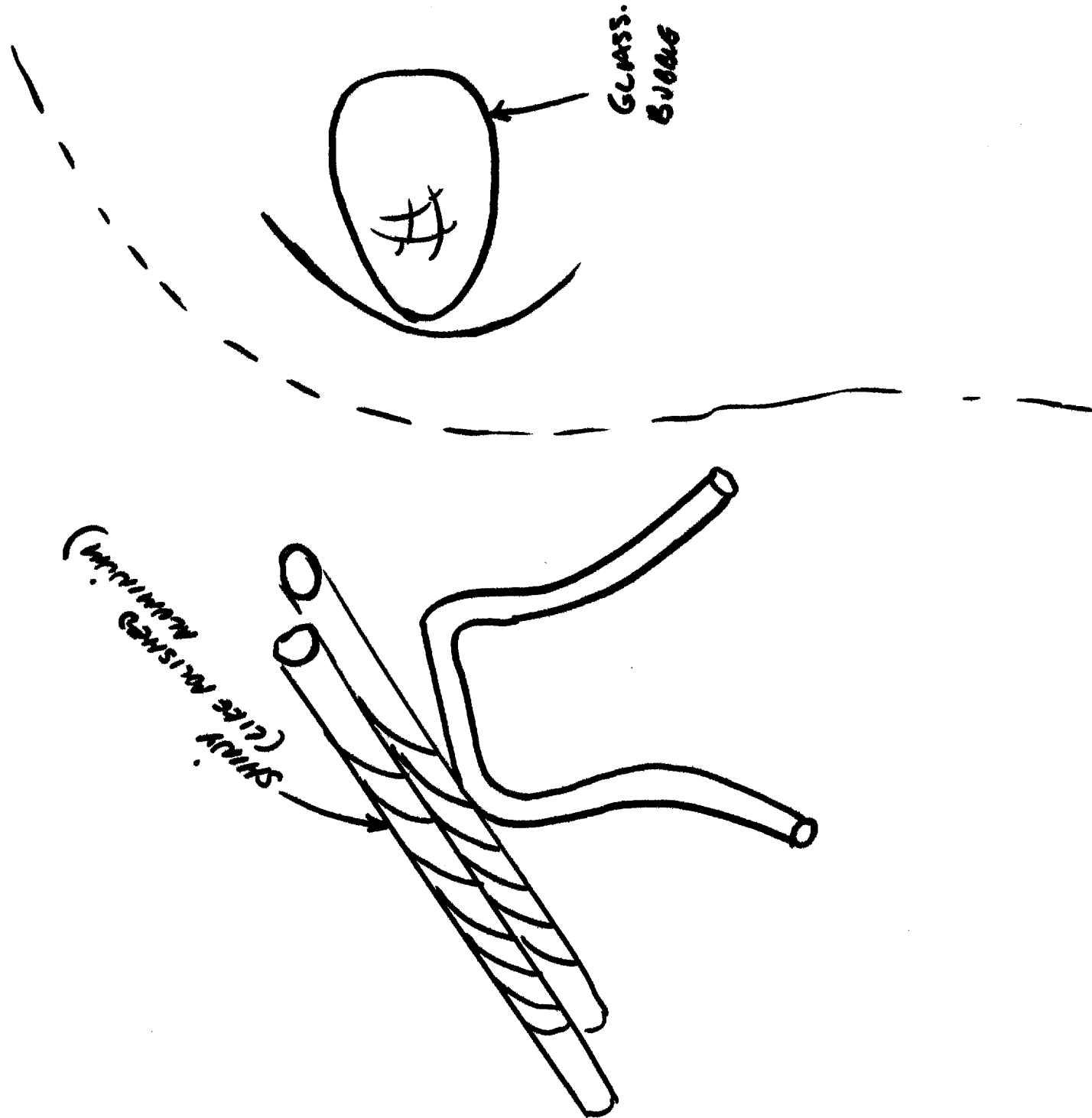
#66: Okay, I have no further questions.

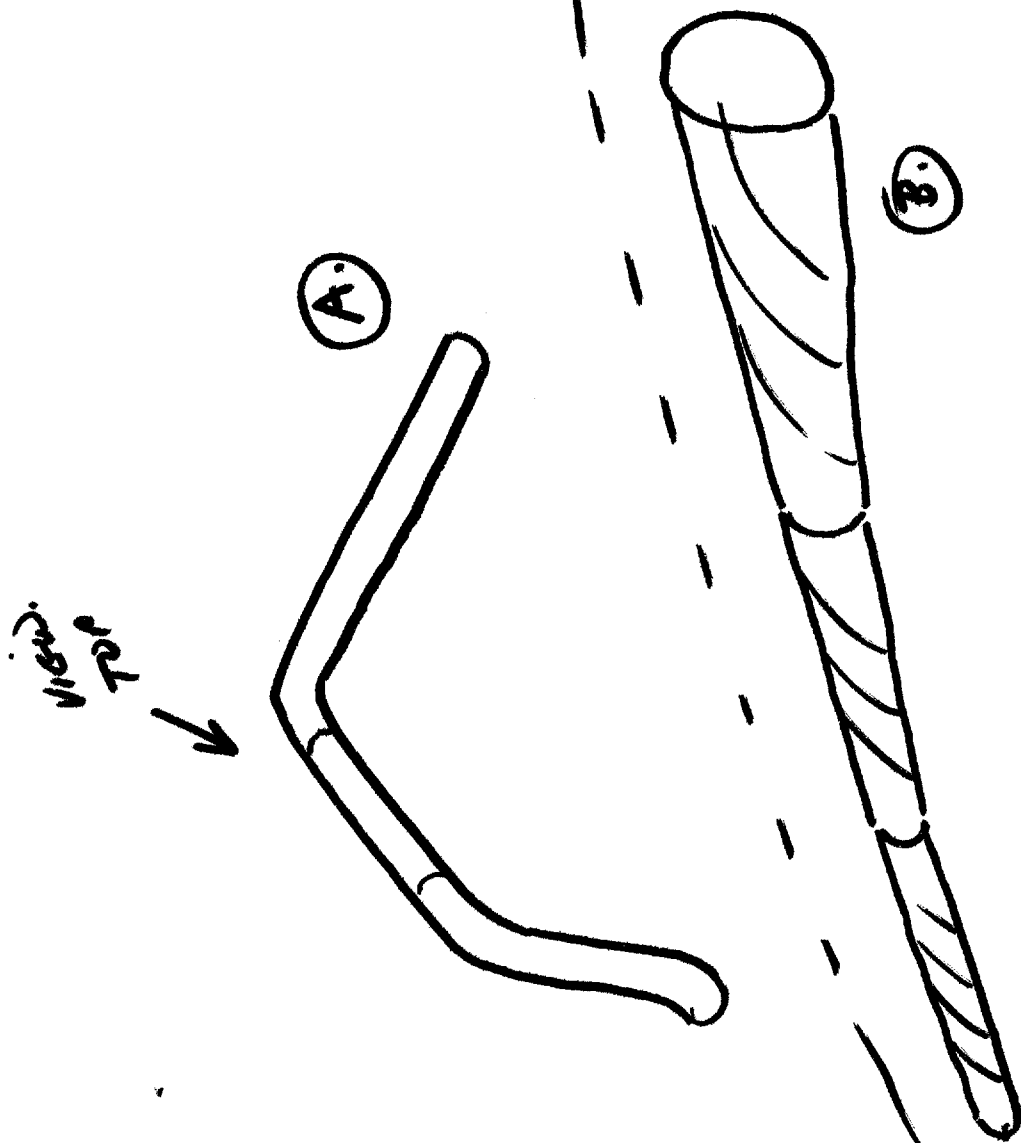
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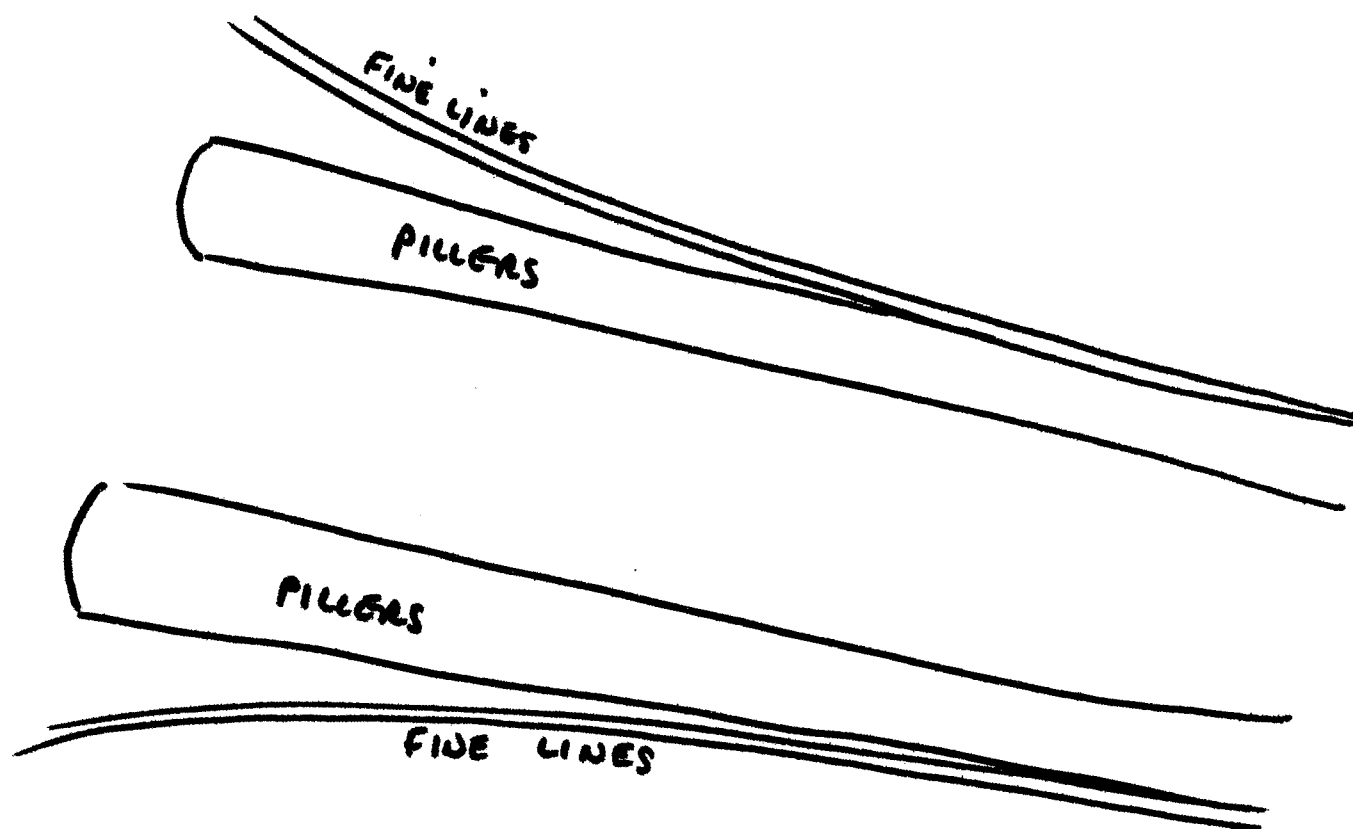
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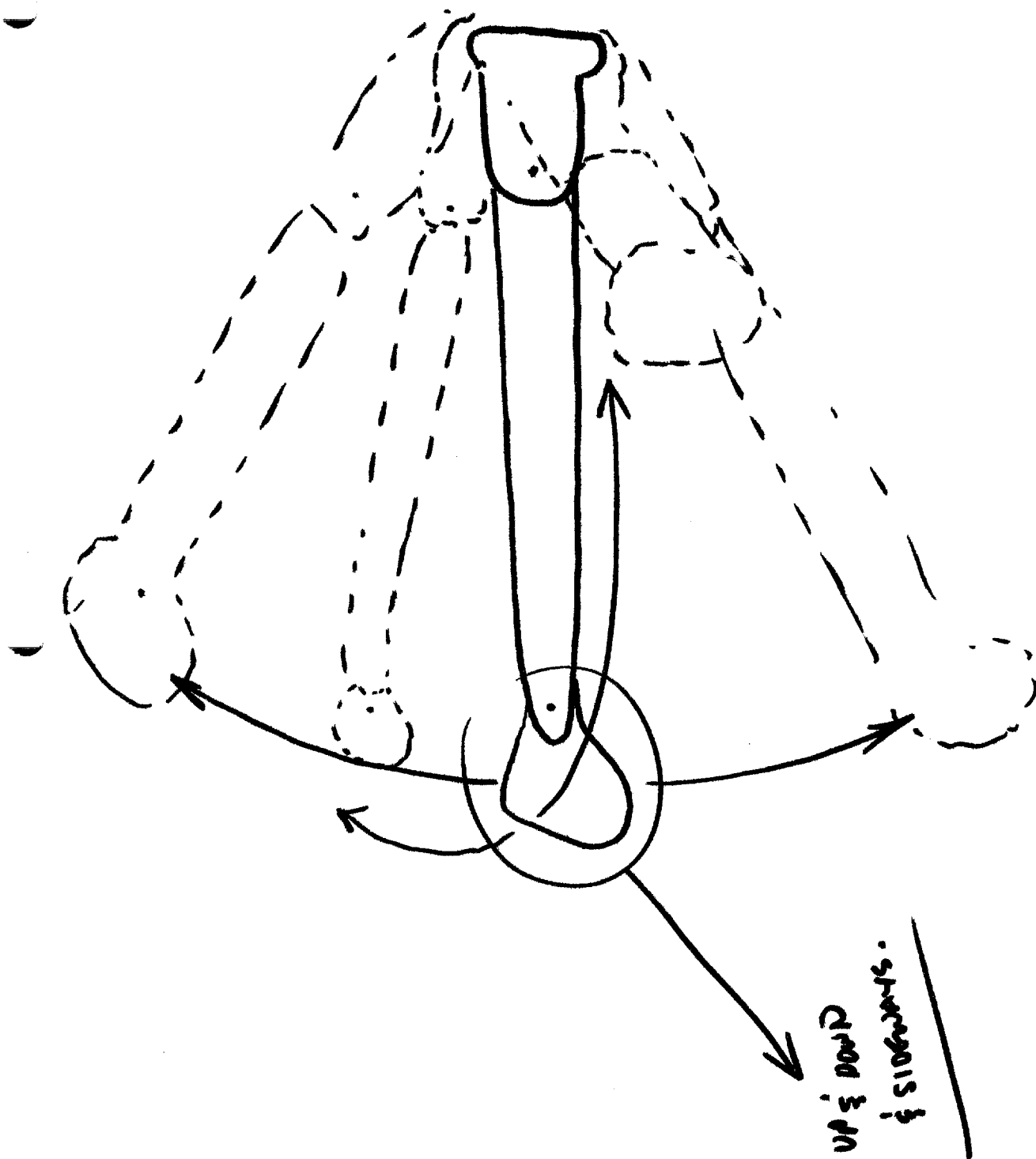








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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CD-92

1. (S/NOFORN) Prior to the session the remote viewer was told only that he would be working on a new target of importance. He was given no further cuing data prior to the session.
2. (S/NOFORN) At the beginning of the session the viewer was asked to focus on a target depicted in a picture contained in a sealed envelope numbered 8027. The viewer was never shown the picture. The envelope was actually in a locked briefcase miles from the viewing room at the time of the session.

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